

ART IN AMERICA
AN ILLUSTRATED MAGAZINE

PUBLISHED BI-MONTHLY

VOLUME SEVEN

EDITED BY
FREDERIC FAIRCHILD SHERMAN



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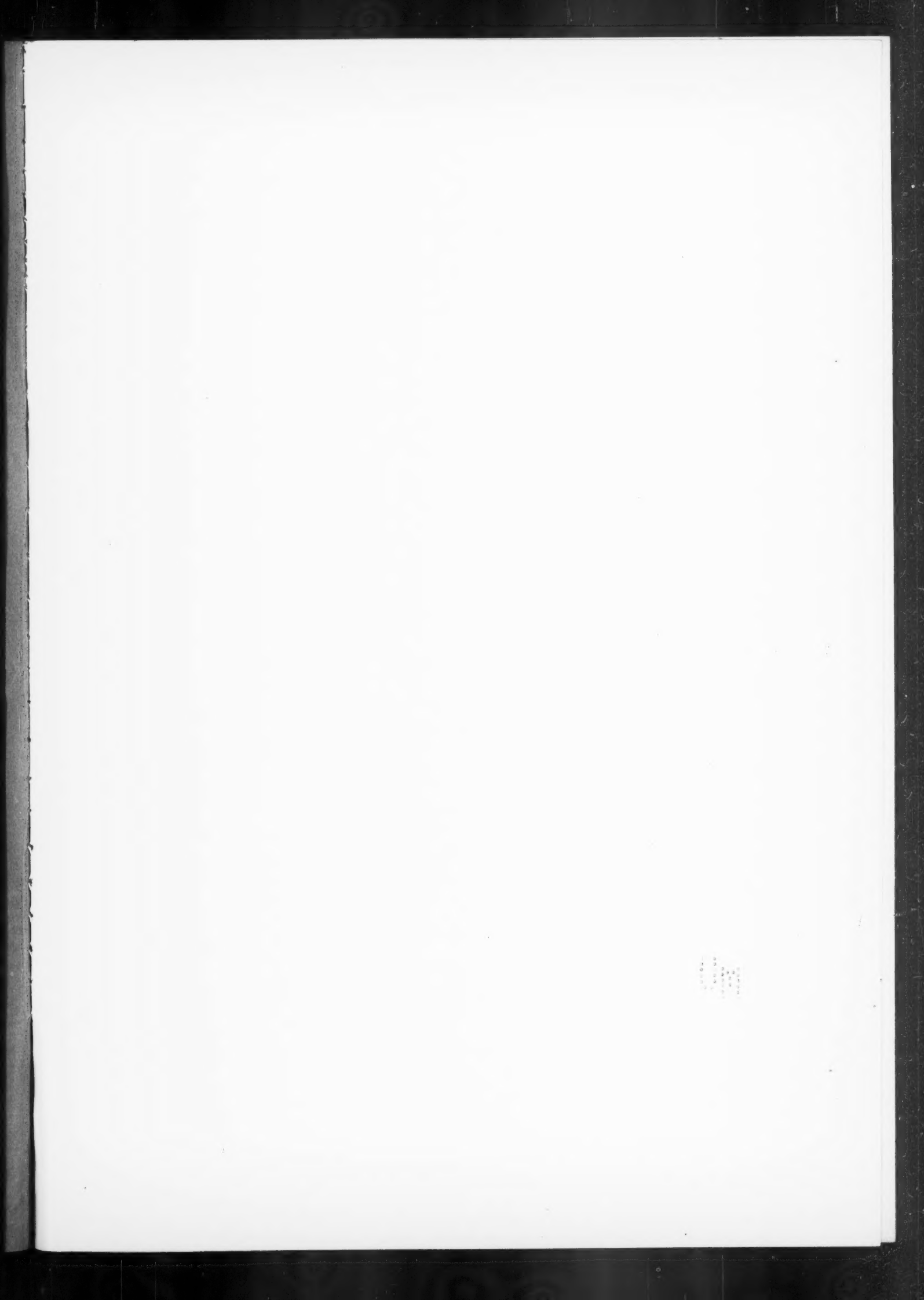
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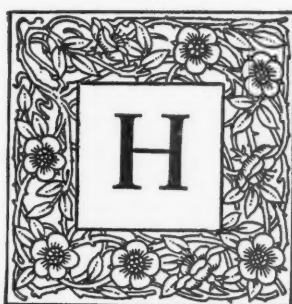




FRANCESCO DI SIMONE: THE MADONNA WITH AN ANGEL SUPPORTING THE CHILD.
The Quincy Adams Shaw Collection, Museum of Fine Arts, Boston.

ART IN AMERICA · AN ILLUSTRATED MAGAZINE · VOLUME VII NUMBER I · DECEMBER MCMXVIII

ITALIAN SCULPTURES IN THE SHAW COLLECTION
AT THE BOSTON MUSEUM: PART THREE · BY ALLAN
MARQUAND



HAVING considered a series of sculptures produced in the school of Donatello, and another in that of Luca della Robbia, we proceed to consider three works by Florentine marble sculptors of the fifteenth century. The most important of these, *The Madonna with an Angel Supporting the Child* (Plate), is said to have been at one time in a villa belonging to the Medici family at Pontremoli. So it may have been inherited by Giovanni Gastone, second son of Cosimo III and last Medici Grand Duke, who reigned from 1723-1737 and had possessions at Pontremoli. It was there framed by two monolithic, porphyry columns, with finely chiseled bronze capitals and a bronze base. Later it passed into the hands of the owner of a villa at Pontedera, where Dr. Bode saw it in 1875. The frame of porphyry and bronze is no longer with the relief, which retains only its original marble molding now surrounded by a dentellated wooden frame.

The Madonna is seated on a folding chair, richly decorated with sharp pointed acanthus foliage and ornamented beads. Other Renaissance sculptors, like the Greeks, left their bead molding undecorated.

The Madonna has fine features, a beautiful ornamented nimbus, aristocratic headdress, veil, tunic, and mantle with delicate but elaborate borders. Her tunic is strewn with roses and her mantle bears a star. Her hands are folded in adoration of the Child, who is seated on her knees, with an apple or orange in his left hand. His slight covering does not lack a decorated border. In the case of

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the Christ Child, bordered garments are unusual. The Angel also has a flowered tunic, with decorated neck band and cuffs and wide-bordered mantle. The Angel's hair, highly decorative with its curly locks, was also colored. When originally completed, this relief, with all its superficial gilding and color, must have been even more pleasing than now, when it makes its appeal by form alone.

In searching for the author of this relief we might have expected that the Medici family would have preserved some record of it and that the traditional attribution would have some value. But Renaissance sculptors seldom signed their names to their works, and Renaissance collectors did not rescue the authors from oblivion by attaching labels to their pictures and reliefs. Hence its attribution seems to have originated with Dr. Bode. He recognized that it was to be classed with a marble relief of a Madonna with the nude Child standing on a cushion, No. 180 in the Museo Nazionale, officially attributed to Andrea del Verrocchio. He found the Madonna in the Shaw relief superior to the Child and Angel, and concluded by attributing the Madonna to Verrocchio and the Child and Angel to one of his pupils. Mackowsky, author of a careful monograph on Verrocchio, asserts that there is no authenticated work by Verrocchio in marble, and that both the Bargello and the Shaw relief are products of his atelier. He suggests as the author Lorenzo di Credi, to whose ability as a sculptor Verrocchio bears witness in his will. This attribution is reëchoed by Marcel Reymond in his book on Verrocchio. However, the style and spirit of this relief does not appeal to me as that of Lorenzo di Credi. Another of Verrocchio's pupils, Francesco di Simone, is mentioned tentatively by Miss Cruttwell as the author of both reliefs. This attribution appears to be correct. Francesco di Simone was not a mere copyist, as Miss Cruttwell believes, although he borrowed freely. Since Venturi published a study of Francesco di Simone in the *Archivio Storico dell' Arte* for 1892, his characteristics should be better understood. His work from the beginning was decorative, and in delicacy of conception and detail inspired by such artists as Desiderio da Settignano and Filippo Lippi. Later he entered Verrocchio's atelier, gained much from a technical standpoint, but lost something in charm. The Shaw Madonna reflects the influence of his earlier masters, the Bargello relief that of Verrocchio. Ver-



FIG. 1. ITALIAN: XV CENTURY. ANGEL WITH A PALM.
The Quincy Adams Shaw Collection, Museum of Fine Arts, Boston.



FIG. 2. MINO DA FIESOLE: RELIEF BUST OF A ROMAN EMPEROR.
The Quincy Adams Shaw Collection, Museum of Fine Arts, Boston.

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rocchio is best represented by masculine subjects, expressive, vital, brutal. Aristocratic Madonnas, such as this one, are non-Verrocchian and received their inspiration from another source.

After he had made this relief Francesco di Simone carved the Madonna of the Bargello. He took for a model the same individual, but gave her a simpler headdress, features more regular, drapery more naturalistic, hands more carefully studied. The Child also was more knowingly modeled. In the Berlin Museum there are two relief portraits of Matthias Corvinus and his wife (Nos. 181, 182) which may now be attributed to Francesco di Simone. The delicate, calligraphic head of Matthias recalls the head of the Angel in the Shaw relief, while the portrait of his wife is not far removed in style from the Shaw Madonna.

The Angel with a Palm (Fig. 1) affords an interesting problem for identification and archæological reconstruction. Our first thought is that this is Gabriel, the angel of the Annunciation, and that somewhere to the right was formerly the Virgin bashfully receiving the message. Free standing figures of Gabriel and the Virgin are common in Venetian, and not unusual in Florentine sculpture. They adapted themselves well as lateral accompaniments to altarpieces. However, this figure is not free standing, but in relief and is placed in front of a somewhat mysterious architectural background. Moreover, the angel does not advance as if to deliver a message, but comes to a standstill amazed at some apparition. We note also that he does not carry the lily branch, but a palm, a symbol very seldom used in Annunciation scenes. We should qualify this statement and say seldom used in compositions representing the First Annunciation. We are apt to forget that there were two Annunciations to Mary, one announcing that she should become the Mother of Christ, the other notifying her of her approaching death and assumption. In this Second Annunciation the angel carries a palm, in accordance with early apocryphal writings concerning the Assumption. Let us quote from the *De Transitu B. Mariae Virginis*, attributed to a pupil of S. John the Evangelist, Melito, Bishop of Sardis¹: "In the second year, therefore, after Christ had vanquished death and ascended up into heaven, on a certain day, Mary, burning with a longing for Christ, began to weep alone, within the shelter

¹ Translated by Alexander Walker in his *Apocryphal Gospels, Acts, and Revelations*, published in the Ante-Nicene Christian Library, Edinburgh, 1890.

of her abode. And, behold, an angel, shining in a dress of great light, stood before her, and gave utterance to the words of salutation, saying: 'Hail! thou blessed of the Lord, receive the salutation of Him who commanded safety to Jacob by his prophets. Behold,' said he, 'a palm branch—I have brought it to thee from the paradise of the Lord—which thou wilt cause to be carried before thy bier, when on the third day thou shalt be taken up from the body. For, lo, thy Son awaits thee with thrones and angels and all the powers of heaven.'” After a brief conversation, “the angel departed with great splendor. And that palm shone with exceeding great light.”

But if we find it difficult to reconcile this figure with the Gabriel of the First Annunciation, it is no easier to make it a part of a composition representing the Second Annunciation. There are not many reliefs or paintings of the Second Annunciation, but Orcagna, in his celebrated Tabernacle in Or San Michele, in a series of reliefs pictured the life of the Virgin. He included both Annunciations. In the first the angel is on his knees, and carries a lily branch; in the second, the aged Mary is seated in a room and is accosted by a palm-bearing angel who descends from heaven. It seems as if the sculptor were acquainted with the *History of the Blessed Virgin Mary* (Budge's Translation, London, 1899) and had read the words: “And, behold, the Watcher Gabriel came down to her, and said unto her, ‘Peace be unto thee.’” In the Shaw relief the angel is not descending from heaven, but is standing firmly on the ground.

How are we to interpret this angel if Annunciation compositions are to be excluded? The Orcagna Tabernacle again assists us. On the altar side of the tabernacle is a large opening with a broad frame on which are eight angels, four on either side. Four are musical angels, two bear lily branches, and two carry palms.¹ How appropriate is the decoration for a tabernacle constructed to enshrine a miraculous image of the Madonna. The sculptors of French Gothic cathedral portals in the thirteenth century not infrequently portrayed the apocryphal stories of the Dormition, Assumption and Coronation of the Virgin, framing the splayed door jambs with vertical files of angels.² Orcagna, in the middle of the fourteenth century, displayed the same subjects and similar angel frames. The

¹ Illustrated in Lasinio and Masselli's *Il Tabernacolo della Madonna d'Orsanmichele*, Tav. VI, Florence, 1876.

² See Mâle, *Religious Art in France: Thirteenth Century*, Figs. 127, 129, 131, 132.

motive survived in the fifteenth century in Fra Angelico's *Uffizi Madonna*, with its framework of musical angels.

The Shaw Angel with a Palm is an Italian production of the fifteenth century, of the school of Bernardo Rossellino or of his follower, Matteo Civitali, and, as we have seen, a survival of Gothic traditions. In reconstructing the monument of which it is a fragment, we conceive it as the lowermost section to the left of an angel frame, not necessarily terminating in a pointed arch, as in Orcagna's *Tabernacle*, nor in a round arch, as in Fra Angelico's painting, but in a horizontal entablature, as was customary in the altarpieces of the late fifteenth century. In the somewhat mysterious architectural background may we not see an attempt to bring about by perspective the effect of a splayed jamb, so that the frame, although actually in the same plane with the central relief, appears to be at an angle with it? This would be more readily understood by those who were accustomed to see the splayed portals of Romanesque and Gothic churches.

What the central relief or painting may have portrayed is not so easy to determine, although it is more than probable that it related to the Madonna. Possibly it was a Madonna enthroned, or, as seems more likely, one of the late apocryphal scenes from the life of the Virgin: her *Dormition*, *Assumption* or *Coronation*. Either of the two last named would explain the angel's upward gaze.

The Relief Bust of a Roman Emperor (Fig. 2) in the Shaw Collection may be described as a companion piece to a charming relief, No. 331 in the Museo Nazionale, Florence, representing a young man, laurel crowned, clad in tunic with mantle arranged in flowing lines. Below is an inscription AVRELIVS . CAESAR . AVG. It is officially attributed to Mino da Fiesole. This attribution is accepted by Dr. Bode, and by Diego Angeli, author of a discriminating volume on Mino. In the eyes of Professor Venturi it is closer to Antonio Rossellino.

The Boston relief of an Emperor (Julius Cæsar?) is apparently of the same size as the relief of Aurelius; it is framed in the same way, and exhibits the same stylistic peculiarities in the treatment of the hair and the management of the drapery. A companion piece could not show a closer relationship.

The task of looking for a signed work to be classed with these two reliefs has already been done. In the Museo Nazionale, No.

233, is also another ideal portrait, that of a lady of high station, possibly intended to represent a Roman lady, although not robed in classic style. Some have thought this relief to be a portrait of the sculptor's wife or daughter, an improbable hypothesis. In 1850 it came to the Museum from the Villa del Poggio Imperiale, and it is supposed that the bust of Aurelius, and hence the Boston relief also, came from the same villa. We may readily believe that they all belong to the same series of representative portraits of classic subjects. The lady's portrait, instead of being inscribed with her name, bears the following unusual inscription: ET IO . DAL . MINO . O AVVTO . EL LVME . , or "I also from the hand of Mino beheld the light." Supino, Bode, Angeli, and Venturi all accept the inscription as genuine. The letters may well have been cut by the same hand that carved the Aurelius inscription; and the special as well as the general peculiarities of the relief are sufficiently similar to those of the Aurelius and Julius Cæsar reliefs to enable us to say with some assurance that they also saw the light from the hand of Mino da Fiesole.

OLD ENGLISH SILVER IN AMERICAN PRIVATE COLLECTIONS • BY EDWARD R. DU PARCQ

THE fact of America possessing only a limited quantity of early silver of its own make, deeply interesting as these pieces always are to the collector, has compelled the lover of the old to turn to England to form a collection of plate. There one found a practically unlimited supply, for the English nobleman or man of wealth had always made it a point that the silver on his table should be worthy of its surroundings in the house, and the chances of fortune and the ravages of time have often caused these collections to be broken up and dispersed, and in the course of time, many of these fine pieces have found a home in America. Fine pieces could not be acquired without crossing the ocean, consequently many, even if they possessed considerable wealth, were contented with just such silver as they could obtain without much effort, the result being that in America a man might dine in a room furnished with exquisite old furniture and with walls hung with famous old masters, and yet have to use and to look upon silver which was only fit to be cast into

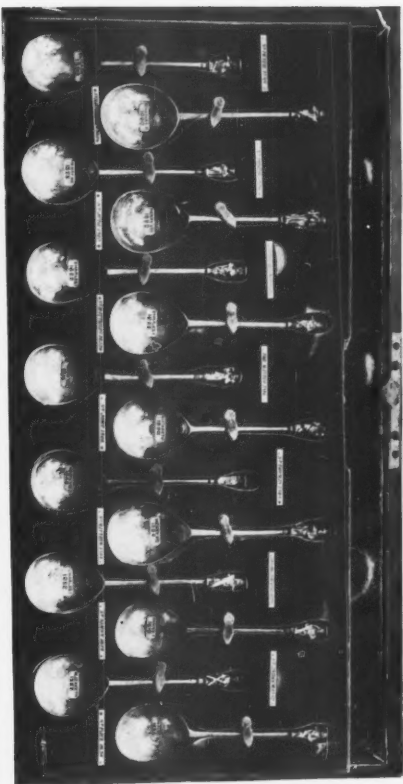


FIG. 1. APOSTLE SPOONS. ENGLISH: XVI-XVII CENTURY.
Collection of Mr. Marsden J. Perry, Providence, R. I.



FIG. 3. SILVER CUP AND COVER. 1669.
Collection of Mr. William Randolph Hearst, New York.

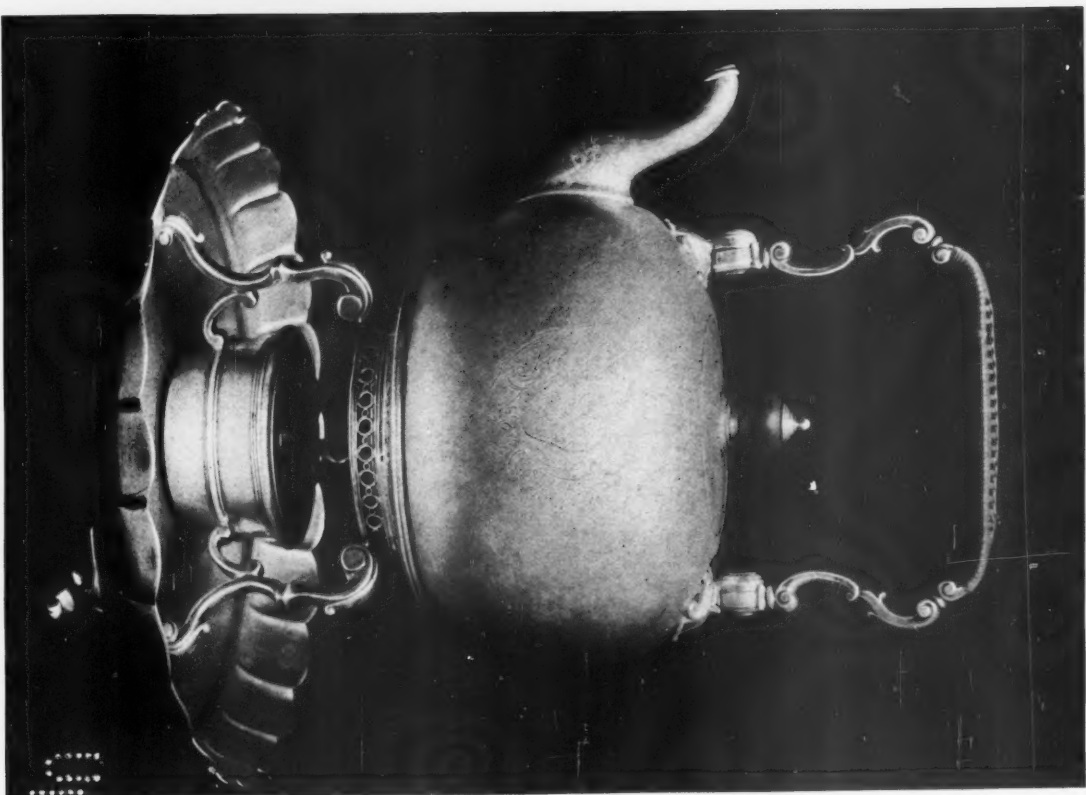


FIG. 6. PAUL LAMERIE: SILVER KETTLE AND TRAY. 1731.
Collection of Mr. Francis P. Garrou, New York.

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the melting pot, for it contained nothing of beauty or excellence of workmanship. Happily that day is past or is fast passing away, and the younger generation will not tolerate the atrocities which have been perpetrated in the past. The collector—that is, one who forms a collection for the sake of the study and charm of old silver—is indeed rare in this country, although Colonial silver can boast of several such enthusiasts, and many of us have been delighted to look over the magnificent collections of Judge Clearwater, Mr. R. T. Haines Halsey, and the more recently acquired, but none the less splendid specimens owned by Mr. Francis P. Garvan. Some years ago one of the finest collections in America of old English silver was in the possession of Mr. E. H. Gay of Boston. A keen judge and a real enthusiast, Mr. Gay did his utmost to get possession of some of the rarest pieces, and when the famous St. Nycolas spoon of the year 1528 was sold at Christie's for £690, the highest price then known for a single spoon, he tried hard to bring it to this country, but could not get it away from a Scotchman like Mr. John A. Holms of Glasgow, who eventually became the possessor.

The gathering together of early English spoons has in England generally been considered the mark of the highest collector. In America, undoubtedly, the finest collection is that formed by Mr. Marsden J. Perry. On rare occasions lovers of old spoons have had the opportunity to acquire an entire set of Apostle spoons, but very few of these sets are in existence. Mr. Perry decided to form his own set (Fig. 1) and did his utmost to have the spoons of as early a date as possible. At the time that this collection was made, the famous Staniforth Collection was broken up and this gave Mr. Perry the opportunity of securing the early Henry VIII Master spoon, 1514. A still earlier spoon is his St. Matthew spoon, made in 1504 (Henry VII). No less than three other of the spoons date from the time of Henry VIII. The others are of later date, of which the most recent is the St. Bartholomew, made in 1660. It is interesting to note that while an ordinary set is composed of thirteen spoons, the Master and the twelve Apostles, Mr. Perry added to his collection a very rare spoon representing St. Paul, 1638. The remainder of Mr. Perry's collection is composed of rare specimens of early spoons other than Apostle. Among these are two very early spoons of the Acorn and Diamond-top varieties, dating from the middle of the fifteenth century.

The late Mr. J. P. Morgan, when forming his collections, did not neglect old English silver. Undoubtedly he had more pieces of Elizabethan silver than anyone else in this country. His famous set of twelve silver-gilt dessert plates, on which are depicted the Labours of Hercules, is unequalled. Few collectors have paid attention to pieces of the sixteenth century, yet probably the finest collection in the world of old English Elizabethan silver-mounted stoneware jugs belongs to Mr. William Randolph Hearst. The collection is shown complete in the accompanying illustration (Fig. 2) and is worthy of special note, for no museum could show so fine a collection. Number two is the only jug the mounts of which are not Hallmarked, but there is no doubt that this piece was made about 1540. On the lid of this jug is an inscription, "The Tounge that lieth killeth the sowle." Number three is a good specimen of strap-mounting. It is very rarely that such a jug comes in the market and Mr. Hearst has only been able to put one in his collection. Numbers five and six each bear a lion sejant on the lid. The former of these two jugs was made in Exeter, whereas all the others were made in London. Number eight is the most interesting jug of the whole collection. Mr. C. J. Jackson in his "History of English Plate" (Vol. II, page 777) states that this jug is said to have belonged to Mrs. Frances Jefferson, a servant of Queen Elizabeth, who bequeathed it with a condition providing for its descent through females bearing the Christian name Frances, so long as the name was held by one of the family. In the course of time this jug became the property of Mrs. Frances Pearce, who had no relative of the required name, so in 1801 she sold the jug to Mr. William Wilson, who resettled it on a similar trust. At some time since this date the line must have again broken, and after various vicissitudes the jug passed into the hands of Mr. Hearst. It is sincerely to be hoped that this gentleman may find a means of handing it once again to a Frances, and that she may pass it on to others.

The magnificent standing salt in the centre of the plate was made in London in 1600 and bears the Arms of the City of Boston, England. This is a very fine piece and stands twelve and a half inches high.

In the Victoria and Albert Museum at South Kensington is a cylindrical cup and cover with pierced casings. Probably not more than six or seven of these pieces exist to-day, yet America is not with-

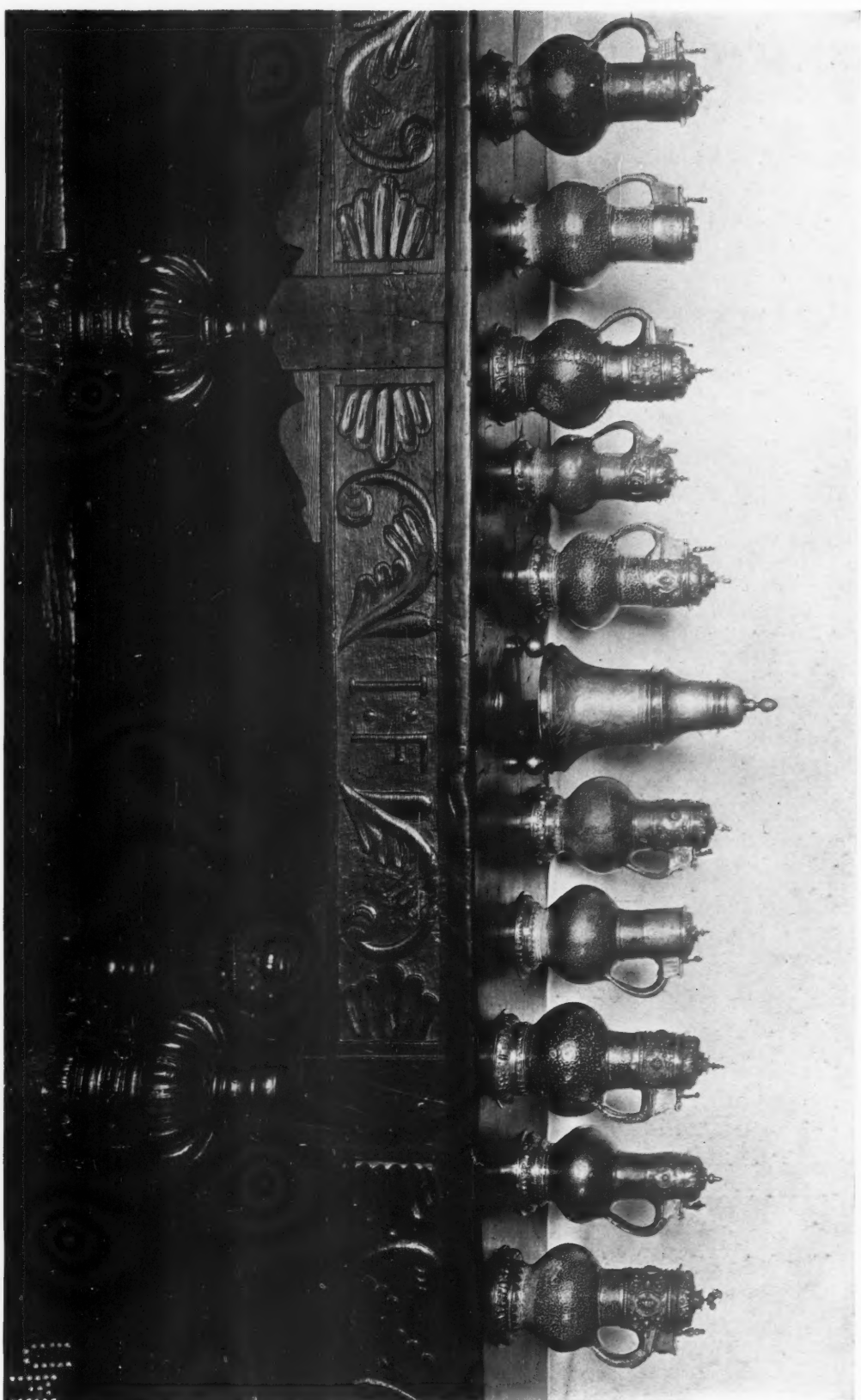


Fig. 2. SILVER-MOUNTED STONWARE JUGS. ENGLISH: XVI CENTURY AND LATER.
Collection of Mr. William Randolph Hearst, New York.

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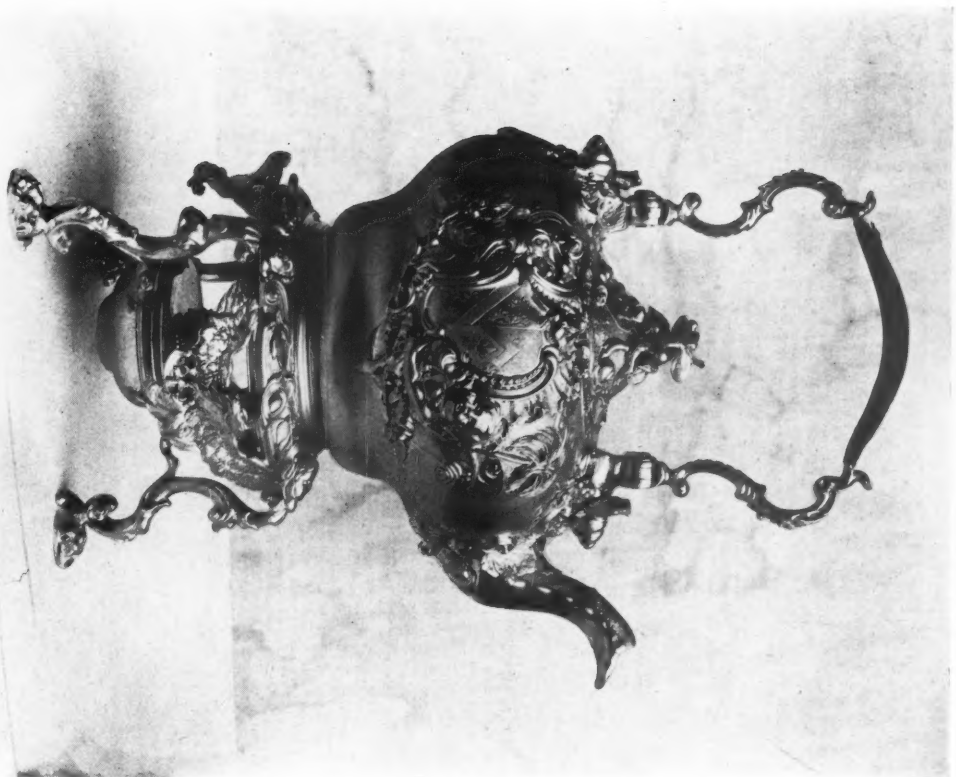


Fig. 5. PAUL LAMERIE: SILVER KETTLE. 1744.

Collection of Mrs. Alexander Hamilton Rice, New York.



Fig. 4. PAUL LAMERIE: SILVER CHOCOLATE POT. 1746.

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out a specimen, and an illustration is here given (Fig. 3). This, and the one in London, were made in the same year, 1669, possibly by the same maker. There is great similarity in the design, but the handles differ. Curiously enough, another of these uncommon pieces of plate was sold at Christie's this season. The handles in this case were more like those on Mr. Hearst's cup, and the date of this piece is 1677.

By far the most comprehensive collection of old English silver in the United States is that formed by Mrs. Alexander Hamilton Rice. A clever connoisseur and genuine enthusiast, Mrs. Rice has gathered together some of the most superb examples of the work of the English silversmith. In doing this there has been no idea of securing pieces to put in a museum, but a desire to have beautiful things, and to let them be a part of one's daily life. It is only possible to mention a few of the finest pieces from such a large collection. A set of thirty service plates, 1683, is one of the most interesting items, and was once the property of Catharine Sedley, Countess of Dorchester, the mistress of James II. A pair of jardinières, a large side-board dish, and a pair of wine coolers which once graced the side-board of a Speaker of the House of Commons in the time of Queen Anne find a fitting place in this fine collection. For many years it had been a general opinion that the most complete collection of the work of the great silversmith, Paul Lamerie, had been made by the late Lord Swaythling, but Mrs. Rice, who is one of the best judges of Lamerie, has succeeded in wresting this honour from England. The acquisition a few years ago of the Sutherland service made Mrs. Rice's position secure. This service, made in 1733, is composed of a fine centrepiece, four oval dishes, four round dishes, two large sugar casters, four smaller ones and two oil and vinegar frames. Lamerie is known to have made one other very similar service, which at one time was in the possession of the late Czar of Russia, but its whereabouts to-day is unknown. Among the other fine pieces made by Lamerie and owned by Mrs. Rice is a chocolate pot (Fig. 4) made in 1746 and formerly part of the Kennedy Collection. It is a very beautiful piece and in splendid condition. It is very interesting to compare Mrs. Rice's kettle (Fig. 5) which Lamerie made in 1744, with an earlier specimen of his work (Fig. 6), made in 1731, which is the property of Mr. Francis P. Garvan. In the earlier we have Lamerie in his quietest and most simple style, and in the other may

be seen how in his later days Lamerie developed the art of chasing. His work in this direction has remained unrivalled.

For some years past Mrs. Fitz Eugene Dixon has been gathering together a collection of royal plate and to-day has the most complete collection in the United States. It is of later date than the other pieces mentioned in this article, but is none the less interesting.

It would be interesting to know who is the possessor of the earliest English silver tea service in America. By this is not meant the complete tea service, as we know it to-day, for this did not come into existence until the reign of George III. Prior to this time services consisted of odd pieces made within a few years of one another, and it is with these that we are concerned. From an historical point of view, the famous Penn service belonging to Mrs. Alexander Hamilton Rice would no doubt come first, but it is a small set and cannot be taken as a type of the period. It can hardly be imagined that any set exists in the United States which is more complete or finer than the one that is to be seen in Mrs. R. T. Crane's Chicago home. Perhaps no more fitting place could be found to house a service made in the plain simple lines of the Queen Anne period. The set is complete in every detail. It is a pity that the very fine kettle had to be one made in the reign of George I, but this was only because at that time there was not a Queen Anne kettle to be obtained. With this set is the earliest known tea tray. It is a perfectly plain oblong and stands on four beautifully moulded feet. It has no handles, as seen in the later trays, and its only decoration is a very fine crest engraved in the centre. When one adds that this tray measures twenty-seven inches long and twenty-one and a half inches wide, and was made in 1728, it will be obvious to connoisseurs that this is an exceptionally rare piece. In fact, very few tea trays were made earlier than the reign of George III. Lamerie is known to have made two. One of these is in London, and the other, made in 1741, is in Mrs. Rice's collection.

Irish silver has always been noted for its beauty, and in the reign of George II the ranks of its workers were much strengthened by the addition of many French silversmiths who had left their country to avoid persecution and found a new home in Ireland. Mr. Francis P. Garvan has probably the finest old Irish silver in America. His collection of some twenty odd little Irish bowls standing on three feet is unequalled in any country. Mr. Garvan has taken

much care in selecting these beautiful bowls, and no two are alike. It is curious to note that in so fine a collection he does not possess a single potato ring, although in Lord Iveagh's collection of old Irish silver on the other side, the potato ring plays the most prominent part.

From the time of Queen Anne until the end of the reign of George II there were made in England some very fine cups. Some of these were perfectly plain, and others had a form of decoration which gave to them the name of strap cups. These are always very heavy and were made by the finest silversmiths of the time. Judge Gary has in his collection several such cups of early date. The finest collection of these, which includes some by Lamerie, is that made by Mr. George D. Widener, while Mr. Joseph Widener also has some of them, together with his Lamerie tea caddies, which are said to be the finest specimens known.

No doubt there are in this country many fine collections or individual pieces of old English silver whose existence is practically unknown, and it is to be hoped that some day a loan exhibition may be held such as took place in London at the time of the Coronation of King Edward VII, when the proceeds were given to charity. It was found that this exhibition was a source of instruction to many and gave opportunity to collectors to meet and compare their fine pieces.

PAINTED LIMOGES ENAMELS IN THE COLLECTION OF ENRICO CARUSO • BY STELLA RUBINSTEIN

THE collection of painted enamels belonging to Mr. Enrico Caruso is one of the finest. Here are grouped not only some of the best pieces of the Limoges productions of the late fifteenth and sixteenth centuries, but the examples represented are varied in kind and character, representative of the workmanship of a number of artists of the time. They are all of the same period, and if, in studying them, we regret the absence from the collection of the thirteenth century Limoges productions, so fine in quality and of such beautiful workmanship, we have, on the other hand, the satisfaction of seeing grouped together some of the finest examples of the second best period of French Limoges productions, that period when the process of painted enamels replaced the one called "champlevé." The fact that the process of the painted enamels is quicker

than the one just mentioned would, to some extent, account for the great variety of productions in the sixteenth century, when, besides objects for religious use, utensils of a large variety were made. In these, the Gothic traditions are more and more abandoned and models of the Renaissance masters serve as inspiration to the modelers. Only a few of them were original, for the most part the designers confining themselves to the rôle of copying engravings of French, Flemish and German origin, and, later, of Italian.

The Caruso collection, including pieces from famous private collections, displays examples from the Primitive school down to the late sixteenth century. Some of them have already been published and variously attributed, others are unknown. The interest of the publication does not therefore lie in the fact that entirely unedited pieces are being brought to light and their origin discussed. It lies primarily in the fact of seeing grouped together pieces of different artists, as well as pieces of various kinds, of which, as to some, attributions will be discussed; as to others, characteristics presented and comparisons made with well-known examples in museums and private collections.

One of the earliest in the series is the charming little Annunciation (Fig. 5) of about the last quarter of the fifteenth century. The types of unusual charm and tenderness of expression somewhat recall the paintings of the "Maître de Moulins." The scene is full of intimacy and attractiveness, the varied coloring is of delicate harmony and beauty.

The works with which this plaquette is most closely associated are grouped under the name of an enameler, the so-called Monvaerni, considered to be the earliest producer of painted enamels, and the author en bloc of the Pré-Pénicaud school. In a recent article on "Some Limoges Enamels of the Primitive School"¹ Mr. Mitchell has demonstrated that all these primitive productions could not possibly be the work of the same hand and adds that, therefore, until more light is thrown on the subject, it would be wiser to group the objects into classes. A charming little Nativity from the Glasgow Museum which he reproduces² seems to be by the same hand as the Annunciation. Both the composition and the spirit prevailing in them show great affinity.

The next in date is the plaque representing the Adoration of the

¹ Burl. Mag. 1917, Vol. 30, p. 219.

² Burl. Mag., *ibid.*, pl. II.

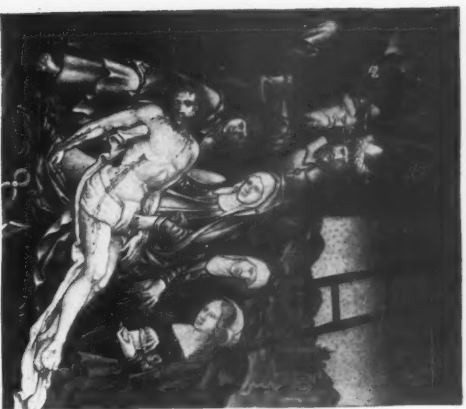


Fig. 1.



Fig. 2.



Fig. 3.



Fig. 4.

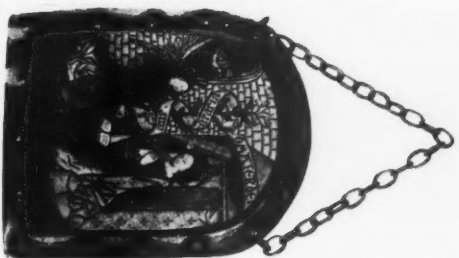


Fig. 5.

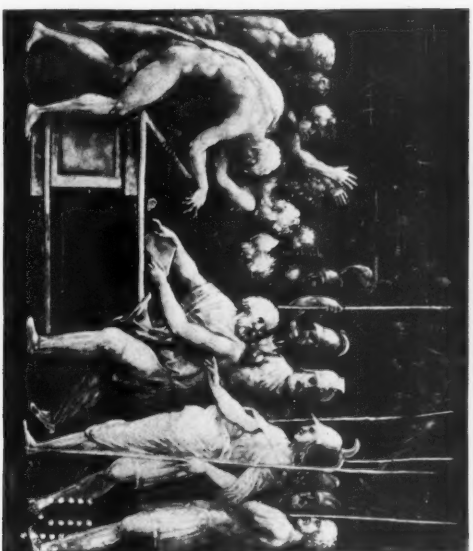


Fig. 6.

PAINTED LIMOGES ENAMELS.
Collection of Mr. Enrico Caruso, New York.

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Fig. 7.

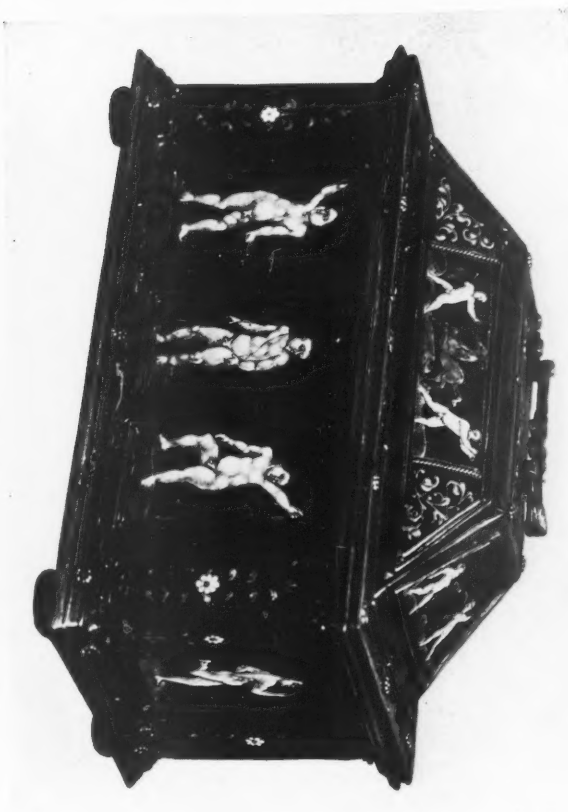


Fig. 8.

PAINTED LIMOGES ENAMELS.
Collection of Mr. Enrico Caruso, New York.



Fig. 9.

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Magi (Fig. 3). The composition of this plaque is almost exactly reproduced in several other examples, of which the oldest is the one from the Armand Queyroi collection¹ attributed to Monvaerni. Another is from the Cottreau collection,² attributed to Nardon Pénicaut, and still another once formed part of the famous Spitzer collection.³ The authorship of the plaque we reproduce, though difficult to determine, seems the most closely related to the works of Nardon Pénicaut. The types are similar to those productions and the tonality also recalls his.

Of about the same period is a small Pietà (Fig. 2). This plaque, which comes from the J. Pierpont Morgan collection, is in the style of Nardon Pénicaut and in its composition closely recalls Pietàs from the schools of southern France.

Thus we come to the end of examples of the early schools. The ones now described range from about the middle to the end of the sixteenth century.

The enameler whose work is best represented is the well-known and much appreciated Pierre Raymond, born about 1513, who died about 1584. He is known above all for his famous utensils for tables and dressers, which he decorated with subjects for the most part taken from Mythology. Mr. Caruso's collection has the great advantage of including, besides two bowls of great beauty, two plaques of religious significance painted in color. Greater importance is attached to these, since Pierre Raymond painted but few polychromed enamels and these all in his early career, after which almost all his work is executed in grisaille. One of the plaques (Fig. 1) represents the Descent from the Cross; another the Entombment. In both there is a landscape background composed of hills, trees, houses and a sky strewn with stars. The same personages, varying somewhat in costume and accessories and differently grouped, are seen in both. In the Descent from the Cross the body of the dead Christ reposes on the lap of the Virgin while His head is supported by St. John. Two holy women are on either side of this central group—Mary Magdalen is seated at the extreme right, while St. Joseph of Arimathea and Nicodemus are standing behind the Virgin. In the scene representing the Entombment, Joseph of Arimathea and Nicodemus are lowering into the open tomb the body of the dead Christ, reclining

¹ Cat. de la coll. Queyroi, 1907, pl. No. 33.

² Les Arts, 1910, No. 100, p. 10.

³ Cat. de vente de la Coll. Spitzer, 1893, No. 420.

on a white shroud, while the Virgin, standing behind, is supported by St. John. Mary Magdalen is kneeling at the feet of the Christ with an ointment box in her hand. The scene is completed by two holy women, one standing behind Mary Magdalen and wiping her eyes, the other seen at the extreme left.

Most of the enamels employed for the garments and accessories are translucent, applied either on copper itself or on white paint, and the dominant colors are blue, green, gray, white, and reddish brown. These two plaques, of such unusual interest and beauty, come from the Schevitch collection. They are signed by the artist's letters P. R.

Another plaque, considerably smaller in size and of a later period, represents the Crucifixion. It is attributed to the same master and comes from the Morgan collection. Its technique is different, very little coloring being employed.

Two other objects by Pierre Raymond are of the kind by which the artist is best known. They are vessels for civilian use, painted in grisaille, and come from the Morgan collection. One is a cup with cover (Fig. 9), the other a ewer (Fig. 7), and both are decorated with mythological subjects. On the cover of the cup is represented the Triumph of Diana and her hunting, while the inside shows Venus seated in her triumphal car drawn by doves. A winged Cupid is seen in clouds and four other Cupids are grouped around.¹ The rest of the decoration consists of garlands, acanthus leaves, human masks and cherubs' heads.² The colors are white, gray and gold against a black ground. The cup is signed P. R. and dated 1546.

Of about the same period and showing the same characteristics is the ewer, on which is reproduced the Triumph of Venus around the bowl, with Jupiter and Juno in chariots drawn by peacocks around the neck.³

Among the descendants of the Pénicaud family Jean II, or rather his atelier, is represented by a small plaque showing the Christ hanging on the Cross and on either side of Him the standing figures of the Virgin and St. John. Three angels, two of whom floating in the

¹ This scene is identically reproduced on a casquet from the Cottreau Coll. enameled by Pierre Raymond in 1540.

² There is in existence a great number of cups enameled by Pierre Raymond of the same character and quality. Among them there is one in the Louvre (Marquet de Vasselot: *Catalogue sommaire* . . . No. 616) and another in the Cottreau Coll. showing great similarity.

³ In Museums and private collections there are scattered many ewers similar to it. Among others there are three in the Louvre, one belonging to the Gutman Coll. (*Cat. de l'exp. de l'art du moyen âge et de la Renaissance à Berlin 1898*, pl. 45, No. 5), one in the Earl of Warwick's Coll. (*Cat. of special loan exhibition in S. Kensington Museum*), etc., etc.

air and one at the foot of the Cross, receive in their chalices the blood dripping from the Christ's wounds.

Jean III Pénicaud, or the master known by his name, is accredited with two plaques of great beauty. They once belonged to the Spitzer collection, later to M. Maurice Kann, figured at the Retrospective Exhibition in Paris in 1900 and have always been spoken of as masterpieces of the enamelers' art. One of them (Fig. 6) represents "Alexander causing the Works of Homer to be placed in Darius' Tomb"; the other, "Paying the Tribute Money." The subjects are taken from Italian models of the school of Raphael and they probably originally formed part of a casquet. They are executed in grisaille against a dark ground with trophies in gold. The composition, as well as the quality of the work, is of great fineness. Claudius Popelin¹ and Emile Molinier² attribute them without any hesitation to Jean III Pénicaud. Molinier, in his "Dictionnaire des émailleurs," speaks of this master as being, probably, the son of Jean II Pénicaud, and praises greatly his technique. Before him De Laborde expresses a high admiration for his work and calls him "le talent supérieur et la gloire de Limoges."³ Alfred Darcel, a few years later,⁴ expresses the same admiration for the works grouped under the name of Jean III Pénicaud, but does not seem convinced about the proper use of the name of the artist. The modern writers seem more or less to abandon the use of the name of Jean III Pénicaud, as, for instance, one can observe in the Catalogue by Marquet de Vasselot,⁵ the great French authority on the subject, who distributes his works mainly under the school of Jean II Pénicaud. Mr. H. P. Mitchell, in a recent article on "Two Little Masters of Limoges Enameling"⁶ approves this attitude and himself groups several pieces, hitherto attributed to Kip and Jean III Pénicaud, under a name which he proposes to call "The Master of Mars and Venus,"⁶ from a small plaque in the Salting collection in the S. Kensington Museum. This plaque shows many analogies with the two plaques from Mr. Caruso's collection. But whatever the name of the artist who had executed them, be it "The Master of Venus and Mars" or

¹ Catalogue de la Coll. Spitzer, 1893, Vol. II, Texte, Préface p. 13.

² Emile Molinier: Exposition Retrospective 1900, p. 94.

³ De Laborde: Notice des émaux . . . 1852, p. 154.

⁴ Alfred Darcel: Notice des émaux . . . 1867, p. 118.

⁵ Cat. sommaire de l'orfèvrerie, émaillerie et gemmes du Musée du Louvre, 1914.

⁶ Burlington Magazine, May, 1918.

Jean Pénicaud III or some other anonymous personality, they are of great beauty and artistic value.

Two other enamelers, whose identity is more or less established, are represented in the collection. One of them is Couly Nouilher or Noylier, the other the master M. D., generally identified as Martin Didier.

Executed by Couly Noylier is a wooden casquet covered with gilt metal (Fig. 8). Around the body are eight plaques representing children at play and on the cover are five other plaques with similar subjects. The end panels show a decoration of flowers and foliage. Each panel shows the running inscriptions in gold letters so characteristic of Couly's work. The figures are executed in grisaille against a dark ground and the decorative details are in blue, green, gold and white. The workmanship of this casquet¹ well illustrates the characteristics found in almost all the pieces attributed to Couly Noylier. There is the lack of precision in design so often met with in his productions, but there is also the harmonious composition, so full of life, expression and fancy, and the pleasing effect of coloring produced in greater part by their translucency. This piece again is from the Morgan collection.

To Couly Noylier is also attributed a similar medallion coming from the Charles Mannheim collection² and representing a man and a woman seated behind a table and throwing dice with a running inscription in the upper part: "Me confido."

Two salt dishes representing the labors of Hercules are reminders of Couly's style and may be attributed, if not to him, at least to his school.

The last and latest specimen in this collection is a plaque signed M. D. I. representing Laocoon and his sons strangled by snakes (Fig. 4). The plaque, before coming to its present owner, belonged to the Charles Mannheim collection, and later to the collection of Mr. Morgan. It also figured at the Retrospective Exhibition in Paris in 1900, as No. 2764. Molinier in his catalogue of the Charles Mannheim collection³ identifies the monogram with the name of Martin Didier, who was a Limoges enameler active in the second half of the sixteenth and the beginning of the seventeenth century. According to M. de

¹ There is a very similar casquet in the Wallace Collection in London (Cat. by Molinier and Lady Dilke, pl. No. 256) and another in the Limoges Museum (Pierre Lavedan; Léonard Limousin et les émailleurs français, p. 112).

² It is reproduced in Emile Molinier: *Collection Charles Mannheim*, 1898, p. 54, No. 178.

³ *Cat. de la Coll. Charles Mannheim*, 1898, p. 52, No. 188.

Laborde¹ he succeeded Léonard Limousin in 1574 in his capacity as "émailleur du roi." Among the modern critics, however, Pierre Lavedan² proposes to leave the master M. D. anonymous for the time being.

The plaque in the Caruso collection is made after the famous group in the Vatican.³ The Strangling of Laocoon and his Sons is represented in the center, while to the left in the distance are seen the sea and vessels and to the right an altar burning for sacrifice toward which the snakes advance. In the corners is a decoration composed of scrolls, leaf-work and cherubs' heads, while in the upper part runs the inscription "Laocoon" and on the socle the signature M. D. I. is seen.

A similar plaque representing Neptune and also attributed to Martin Didier is in the Dutuit collection in the Petit Palais in Paris.⁴ Another, representing Orpheus and Eurydice, is in the Cottreau collection.⁵ Many others are scattered in museums and private collections.

THE LANDSCAPE OF DWIGHT W. TRYON · BY FRED-ERIC FAIRCHILD SHERMAN

THE landscape of today in this country is remarkable rather for fineness than for largeness of vision, for quality rather than for strength. A result of more careful study of the technic of pictorial art, it manifests itself in a facility unknown to the craftsmen of the Hudson River school, and in a tendency toward specialization in choice of subject which, with the possible exception of Wyant, was as foreign to practitioners of the period immediately following as it was to them. There ensues a measurable diminution of virility together with an appreciable increase in subtlety of expression. The painter of today is more proficient than his predecessor and therefore his landscape is more precious and more precise in its interpretation of particular phases of nature. He lacks, however, the understanding that enabled a man like Inness, for instance, to visualize not alone one

¹ De Laborde: *Notice des émaux*, 1852, p. 271.

² Léonard Limousin et les émailleurs français, p. 116.

³ See Paul Arndt: *Denkmäler griechischer und römischer sculptur*, pl. No. 236.

⁴ Georges Cain: *Catalogue de la Collection Dutuit*.

⁵ *Les Arts*, 1910, No. 100, p. 16.

or two but many of her moods. It is a natural consequence of a more perfect technical training, the earlier artist, self taught, inventing an imperfect method to express the big thing that powerfully moved him; the later, equipped with a superior style, intrigued by the elusiveness of certain lovely effects which he never tires of trying to transfer to his canvas. In the first instance the painter tries for a technic worthy of his subject, in the second for a subject worthy of his technic.

The development of American landscape has been singularly steady and consistent. That of Inness, Wyant, and Martin is obviously founded upon that of Bierstadt, Durand and Kensett, and that of Tryon and Murphy is no less plainly the outcome of theirs. It has been a case at each step forward of the younger artist taking up the formula of his immediate predecessor, refining upon it and adapting it more perfectly to the emotional significance of the subject. Bierstadt is grandiose, but undisturbed by the human element that obstructs the grandeur of Cole; Martin and Inness discard the panoramic and the photographic, and in their lifetime our landscape first becomes truly significant in that it embodies feeling as well as representation. With Tryon it assumes a new intimacy through a harmonious emphasis of certain subtleties.

Tryon's landscape besides being intimate, which it might be without necessarily being in any sense significant, is very poetic. Its poetry is that of an acknowledged precisian, but it is no less authentic on that account and patently more perfect. The poetry of earth is evident in his pictures but not any great portion of it, just a small measure of the minor poetry—a thin strain but no less sweet, whether it throb with the ecstasy of the spring, sparkle with the starlight of a summer's night, or shimmer with the silvery mists of morn. His eye is trained to envisioning the most transitory and the most elusive of atmospheric phenomena and this enables him to simulate them in the ethereal envelopment that serves a distinct purpose in accentuating the poignancy of his point of view. With a few pictorial motifs he has contrived the evolution of an exquisite and alluring type of landscape, as accurate in its essential truth to nature as it is individual in its variation from other familiar types. If he is conscious of the limitations of a sort of fixed compositional form, which is characteristic, it is evident that he finds room therein for expressing very adequately whatever he has to say. This may be because he is con-



Fig. 1. DWIGHT W. TRYON: GLASTONBURY MEADOWS. 1881.
Collection of Mr. W. K. Bixby, St. Louis.



Fig. 2. DWIGHT W. TRYON: CERNAY LA VILLE. 1881.
Formerly in the collection of Dr. A. T. Sanden, New York.

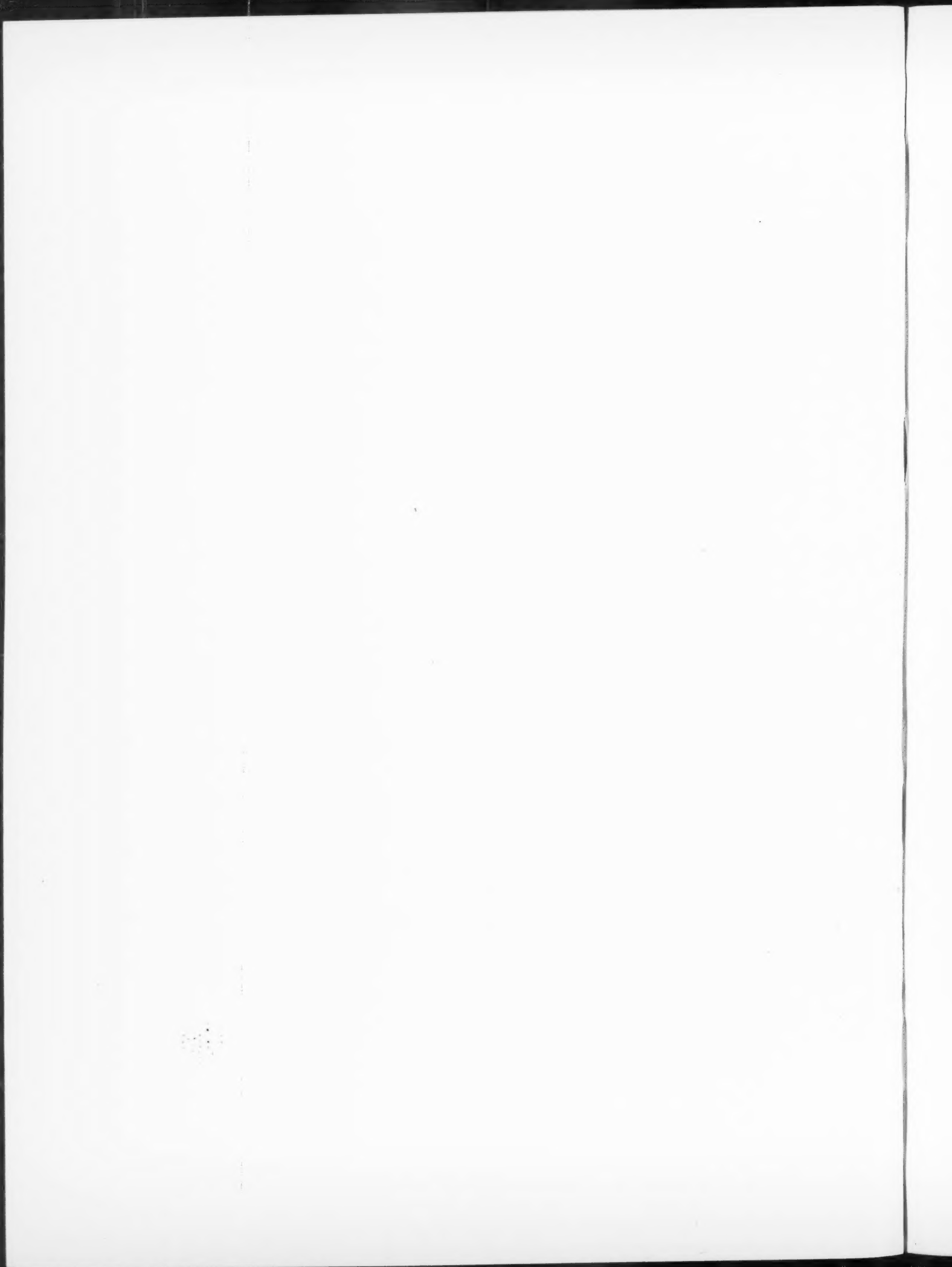
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Fig. 3. DWIGHT W. TRYON: EARLY MORNING, SEPTEMBER. 1904.
Collection of Mr. Ernest W. Longfellow, Boston.



Fig. 4. DWIGHT W. TRYON: TWILIGHT, NOVEMBER. 1912.
Collection of Mr. Charles L. Freer, Detroit.



tented never to try to say too much. His pictures are poetic but lyric, not epic in their intention.

His landscape has a firm foundation, for it is based upon a real knowledge of the topography of a section of the country with which he has been in close contact almost continuously. It is a real, not an imaginary landscape, though it may often seem unreal in its unaccustomed beauty, as his effects approximate the unearthly splendor of those rare and exquisite moments he pictures. Singularly simple in its graphic portrayal of actual appearances, it is variously expressive of a considerable range of feeling which finds embodiment in the sensitive record of definite atmospheric conditions. As the weather affects us in real life, so it does in his art, where the mood of nature is the most important factor and informs the landscape with real meaning. In other words, it is the immaterial rather than the material evidence of nature that interests us in his landscape, just as in human nature it is character rather than personal appearance that interests us.

There is an earlier phase of Tryon's work in which there is more of the fact and less of the significance of nature. It ends practically as soon as he has mastered his forms and settled upon his composition. After that he is busy with light and shadow, values and quality, in which he finds a more efficient means for the expression of the emotional content of his theme. In the sense, however, that these earlier works are a more literal transcript of familiar rather than unfamiliar aspects of nature, more direct in their construction and less calculated in their elaboration, they correspond more closely to historic standards and satisfy more generally that large portion of the public that remains conservative in its appraisal of artistic merit. As few of us have yet outgrown entirely conservative tendencies, it follows that practically all find in them much to admire. Only our recent and enthusiastic interest in, and knowledge of, the newer and finer developments of landscape painting enables us to appreciate the subtleties of his later work and to see in it a more notable achievement.

Several of the early pictures are of foreign subjects, the results of his student days in France. They are naturally not so convincing as the New England canvases in their characterization of locality. I have selected the Glastonbury Meadows of 1881 (Fig. 1) and the Cernay La Ville of the same year (Fig. 2) to illustrate the early phase of his art. The former is as literal in the exactitude with

which it reproduces the topographical features of the country as it is lovely in its rendering of the pleasant quiet of a sunny summer's day. The scene is singularly satisfying in its familiarity and the fine simplicity of the composition emphasizes its peculiar charm. It is a masterpiece of what I should term the better sort of realism. The other picture is one of the finer of his French landscapes, full of an admirable sincerity. It has about it the air of an actual scene translated by the touch of art into a vision of measurable beauty.

The Early Morning—September of 1904 (Fig. 3) and the Twilight—November of 1912 (Fig. 4) show the development of his art and are representative examples of the later period. In them one discerns an individual type of landscape and the evidences of a rare technic which he has all but perfected. It is, of course, not new, but it is very personal, and it helps him to re-create in delicate gradations of light and of shadow subtle atmospheric effects that are the visible signs of the moods of nature just as smiles and tears are the visible signs of human emotion. However lovely the face of nature, it is always her feelings that he is interested in interpreting, one might say, and it is this characteristic of his landscape that makes it interesting to us. One may estimate quite accurately the worth of any of his later works by the measure of one's realization of its emotional significance.

The objective world, its primitive and elemental grandeur, the naked truth of nature, as we see it in the works of other artists, concerns him not at all. His art is subjective and his interest is in the spiritual significance of the visible world as it is made intelligible in immaterial beauty. Whatever the material basis of his landscape, however true it may be in its portrayal of any actual area of the earth, the interest that absorbs the spectator's attention in it is almost invariably centred in the sky. His pictures are not so much remarkable as representations of the world in which we live as they are illuminating as expressions of something of the infinity of beauty that like a halo surrounds the earth.

A STAINED GLASS PANEL AT THE METROPOLITAN
MUSEUM • BY A KINSLEY PORTER

AS a pendant to Mr. Lawrence's "Roi de Bourges" which I described in the last number of ART IN AMERICA, it is interesting to study a stained glass panel (Plate) acquired not long ago by the Metropolitan Museum. The subject represented is, as indicated by the inscription, Abiud, the ancestor of Christ mentioned in the genealogy of Matthew. The king, bearded and haloed, wears one of the conical bonnets used in mediæval iconography to indicate a Jew, and is seated on a throne.

The large size of the figure makes it evident that this panel does not come from a window placed in the ground story. The suspicion at first arises that it may have been placed in the windows of a glazed triforium. It will be recalled that in the Cathedral of Strasbourg there is in the windows of the triforium a series of the Kings of Judah forming a sort of Jesse-tree. It will presently be seen that the panel belongs in style to the manner of eastern France, so that it is natural to lend weight to the analogy of Strasbourg. However, the proportions of the panel seem rather too slender for a triforium window. One other possibility at once presents itself. The figure may well have originally formed part of a clearstory window. In this case, its proportions would seem somewhat too squat, but it is probable that it is only a fragment, not an entire window. We may readily suppose that there existed beneath it another figure, so that the window would be about twice as high as the present panel in proportion to its width. Such superimposed figures in the clear-story were a characteristic of the school of Champagne, to which this panel clearly belongs. In any event, it must have come from a large church. Abiud is by no means one of the most conspicuous of the ancestors of Christ. A series of windows in which he was included must have been a long and important one. The window itself, moreover, must have been of good dimensions for a church of the twelfth century.

The preservation of the panel is fair, as ancient glass goes. When one considers the vicissitudes to which such fragile works of art are exposed, the wonder is not that restorations have taken place, but that the character of the original should remain essentially unaltered. The head and the upper portions of the body, including the

shoulders, seem to be pure with the exception of two pieces on the shoulder just above the bar, one green and one blue, and three pieces below the chin, all of which are modern. The red border is entirely modern, with the exception of three pieces. The center section of the panel between the second and fourth bars is somewhat less well preserved. The red and white borders are modern, but the blue background is ancient, as are also the sides of the chair. The green knobs looked to me as if they had been restored. There can be no doubt that the main part of the greens forming the body is old, but the fact that they are inferior in quality to those of the upper section gives reason to suspect that we are here in the presence of a mediæval restoration. The right hand is modern, with two pieces of light green and two pieces of intermediate green. The lower third of the figure is chiefly modern, with a few old pieces inserted. These include several bits of the white border, the feet, and other fragments chiefly in the lower and upper right hand corners. The restoration on the whole seems to have been very skilfully carried out, and the original design appears to have been faithfully followed.

A glance at the coloring is sufficient to bring the conviction that we are here in the presence of a monument of the school of Champagne. The color scheme is as fiery as that of Mr. Lawrence's "Roi de Bourges" is serene. The two figures are, indeed, excellent representatives of the two great schools which divided France in the last half of the twelfth century.

Comparatively little is known of the history of the school of Champagne. In the cathedral of Chalons-sur-Marne were found some years ago windows which are conceded to date from the twelfth century, and are evidently of a style entirely different from that of the school of St.-Denis. These windows, which have been removed to the Trocadéro in Paris, are characterized by the use of very large pieces of glass, a peculiarity which is also strikingly present in the Metropolitan panel. The glass of St.-Remi of Reims was probably somewhat later, although its date was never accurately determined, and it has, I fear, gone down into the pit, leaving of itself all too insufficient records. Here there were superimposed figures in the triforium and also, to the best of my recollection, in the clearstory. It is to this glass that the Metropolitan panel approaches most closely. We notice first of all that in both cases the figures are without niches. This certainly indicates an early date, for even at Bourges, in glass



STAINED GLASS PANEL: SCHOOL OF CHAMPAGNE.
The Metropolitan Museum of Art, New York.

which dates from early in the thirteenth century, the figures in the clearstory are placed in niches. Furthermore, at St.-Remi, as in the Metropolitan panel, the figures are seated on thrones, a peculiarity of the school of Champagne which is, I believe, found nowhere else. Finally, the drawing of the draperies is in the two cases identical, even to the most minute details. The fiery coloring of the Metropolitan panel also vividly recalls the glass of the clearstory of the cathedral at Reims, which has happily been preserved from the destruction that has fallen upon the rest of the monument. In the cathedral glass several peculiarities already noted at St.-Remi were continued, such as the superimposed figures, the type of drapery and the seated position.

We may therefore, I think, with considerable confidence say that the Metropolitan panel belongs to the school of Champagne and dates from the last quarter of the twelfth century. It is almost tempting to go further and conjecture that it might be a work of that master Roger of Reims who, it is known, decorated the chapel of St. Hubert with stained glass in the twelfth century. But as all of his authentic works have perished, there remains no means for determining his artistic personality. There is nothing to show who the author of the Metropolitan panel may have been.

ON A PICTURE BY PATINIR • BY ELIOT CLARK

JOACHIM PATINIR or Patenier was born at Dinant in 1485. Possibly a pupil of Gerard David, he worked for a time at Bruges and in 1515 settled at Antwerp. It was there that he was visited by Dürer, who painted a portrait of him known as The Landscape Painter.

Patinir has been called the originator of landscape. Whereas this is not historically true, insomuch as his predecessors had introduced glimpses of landscape in their backgrounds, he was nevertheless probably the first to paint a picture in which landscape is the principal theme and in which the figures are entirely secondary.

Although his production was very limited, only four examples being indisputably authenticated, his influence was considerable. A landscape attributed to Josse Van Clève, *Repos sur la Route d'Egypte* in the Museum at Brussels, is frankly in the manner of the

master of Dinant. The Imaginary Landscape (Plate), purchased in 1916 by the Metropolitan Museum and catalogued as a Patinir, is similar in design to the picture at Brussels. It is not our intention, however, to dispute this attribution, nor are we concerned at present with the particular painter of the Metropolitan picture. It is in the method and process of painting a picture at that time that we are interested, and this picture, being in an incomplete state, allows us to investigate that method.

Only the lower half of the picture has been completed, and remembering the early death of Patinir, we may suppose that it was thus left unfinished. The panel was prepared with a white gesso ground. This was made non-absorbent by a glue size passed several times over the surface. The outlines of the subject were then drawn with thin pencil-like lines. In this way the contours of all objects were rendered completely, so that we have a graphic delineation of the subject. The touch is facile and light. It would seem that the painter invented many of the objects as he drew, and that the outline was not traced from a cartoon as was customary. The light and shade has not been added at this state of the process. This is a departure from the Flemish method as practised by Van Eyck. In the method of this master the form was completely rendered in light and dark monotone before the local color was applied. This is indisputably illustrated in an unfinished picture by Jan Van Eyck at Antwerp in which the form is completely elaborated and definitively rendered by a transparent wash of coal black. But the painter of the Imaginary Landscape has, in the first process, given form to his objects only by outline. This may have been due to the fact that the modeling of the form in landscape is not so subtle as in the delicate gradations of the figure, and would therefore be unnecessary. This method would then have the advantage of placing the color over an absolutely white ground and in consequence enhance its brilliancy. On the other hand, it would eliminate the happy contrast of the warm glaze placed over the cool undertone, as we see it in the earlier masters. The method exemplified in the Imaginary Landscape is an indication of the process later followed by Rubens, in which the dead coloring or a complete rendering of form in cool monotone has been eliminated and the masses are painted in transparent color, directly over the white ground.

The next step, however, was to place a warm transparent glaze,



JOACHIM PATINIR: IMAGINARY LANDSCAPE.
The Metropolitan Museum of Art, New York.



probably sienna, over the whole panel, allowing the white ground and the outline to clearly show through. The distant fields and trees were then rendered in cool transparent blue green, through which is seen the warm undertone. The trees are of a round conventional form, the leafage in the lighter part of the foliage being represented by light, minute dots of raised opaque pigment, which in turn has been glazed. It will be noted that only in the detailed touches of the high lights has any opaque body pigment been used.

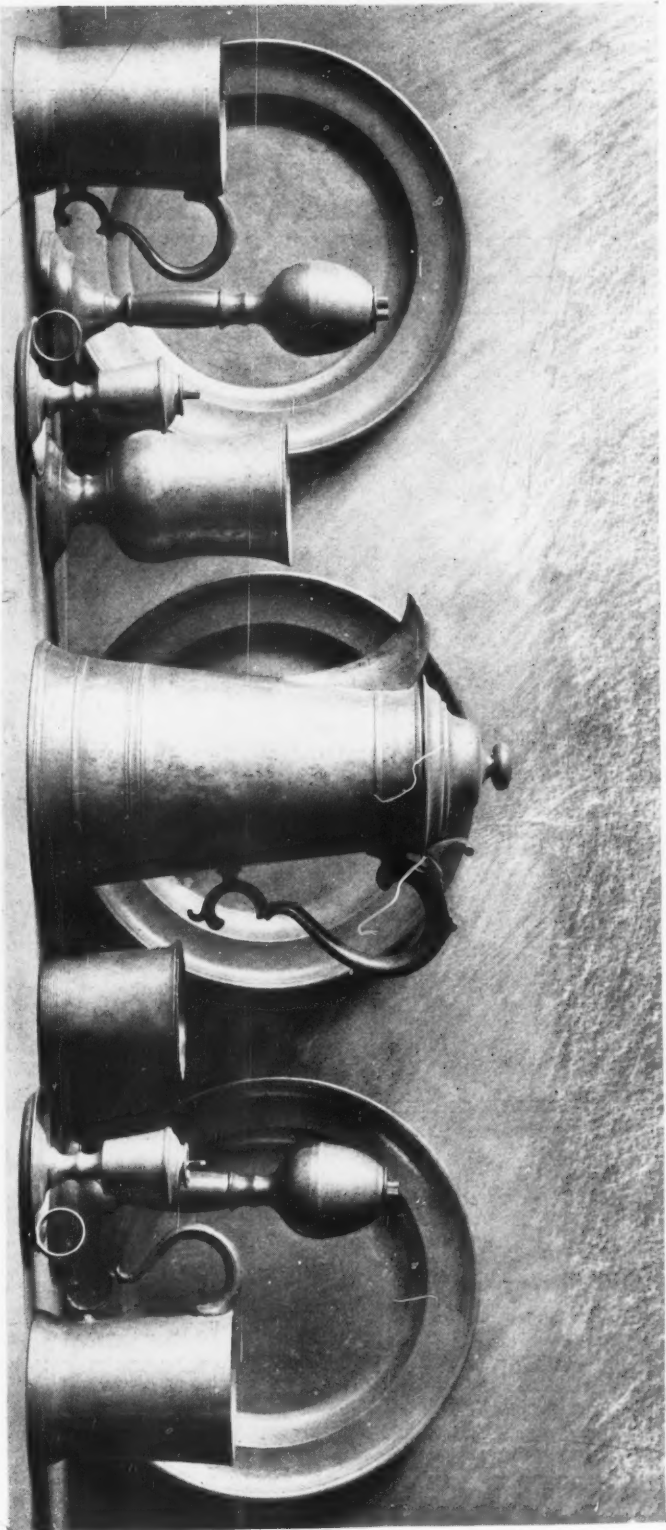
The picture having thus been mapped out in these two tones of sienna and blue green, the painter then proceeded with the lower part of the panel and completed it part by part. The colors employed were few: a warm brown earth similar to sienna (De Mayerne mentions an English brown and umber in his list of pigments used by the Flemish masters); a blue green, probably verdigris, which though fugitive under general conditions has proved comparatively permanent when locked up in varnish; a red lake as seen in the colors of the bridge and the roof of the castle; and a warmer red, probably vermilion and ochre, as seen in the robe of the man at the left and the dress of the peasant woman following the soldier below. But although the palette is extremely simple, a variation of hues results when the color is applied in different consistencies allowing more or less of the white ground to show through. It is in this way also that the modeling is attained. It will be observed that the darks are slightly raised, while the lights, with the exception of the small touches of high lights, are as smooth as the ground underneath. This is due to the fact that, to produce great depth of tone and at the same time retain its richness, the color must be applied several times, each time becoming darker but never completely allowing the effect of the lighter color underneath to disappear. The process is somewhat similar to transparent water-color painting. The darks, which now seem unrelated to their neighboring hues, would have become a part of the general tone in the finished picture. Thus, beginning with the principal objects in the foreground and completing part by part the miniature-like detail, later retouching and correction was unnecessary. When every part was finished the picture was complete. Although this method required several separate processes, each process was exact and directly related to the next, so that the final surface is pure and definitive. It is this absence of correction which, as we have seen, was the result of the process, and the precise manner

of applying the color without intermixing, that explains, in part, the perfect preservation of the pictures by the early Flemish painters. The medium with which the color was ground was oil, and when the color was applied an oil varnish was added, most probably made of amber. This not only thinned the color as required, but gave to it a quality unobtainable in any other way. The color therefore dried glossy and required no final varnishing.

This definition of form gave to subjects entirely imaginary a great sense of reality. There was no effort to produce the illusion of light other than as it revealed form. The relative values, in the modern meaning of that term, are therefore entirely arbitrary. The light and dark masses are introduced for purely pictorial purposes, to clarify the design and give significance to the various objects. The present picture is a curious composite of what had not been seen but imagined, and that which had been seen but placed in an imaginary setting. Thus we note in the extreme distance a seaport town of that time, while the castellated crags in the center of the picture are purely imaginary. This gives to the subject a naive relation of fact and fancy.

EARLY AMERICAN PEWTER • BY FREDERIC FAIRCHILD SHERMAN

THE first pewter used in the United States was mostly imported from England and Holland, where, as early as the sixteenth century, it occupied an important position among the various household articles of everyday use. Few could afford at that time to use silverware as it is generally used today and the baser metal as a substitute recommended itself for many reasons, not the least of which we may be sure was its cheapness. The earliest verified date in connection with the manufacture of pewter in this country is 1665, that of the will of Henry Shrimpton of Boston, a brazier who, however, refers to several thousand pounds of pewter ware and tools for making pewter, proving that he must have been engaged in the making of this ware. Earlier than this it is almost certainly true that pewter was made in the American colonies but no reliable record has been found to prove the fact. The great majority of the pieces one will find in the antique shops bear the "touch" marks of pew-



EARLY AMERICAN PEWTER.

Plates, Small Lamps and Flagon by William Calder, Providence, R. I. (1824); High Lamps by Roswell Gleason, Dorchester, Mass. (1830); Scroll-handled Mugs by Hall & Cotton; Tall Cup with rounded body and splayed base by John Trask, Boston, Mass. (1825); Small Cup by Watts & Harton.





terers of the late eighteenth and early nineteenth century if they bear any. Among them one may chance upon a fine piece once in a while, but good pieces are generally not to be had except as the result of some search, as the metal, being soft, is more or less perishable and much of it has unquestionably been "junked," because of its low value as metal, since britannia and plated ware began to take its place in the market.

The pewterer naturally borrowed his forms from the silversmith for whose works he was producing an economical substitute and this deprives the ware of considerable of the interest it would otherwise have for the collector; also it will probably always have more to do with keeping the value of good old pewter down than the lower value of the metal itself. One of the few forms in American pewter I have encountered to which I have found no close parallel in early American or English silver is the large church flagon, $10\frac{3}{4}$ inches high, with tapering cylindrical body and scroll handle, made by William Calder of Providence, R. I. (1824). This flagon resembles closely the English Communion flagon, in pewter, from Middlehurst Church, Sussex, 1677, reproduced as the frontispiece to Malcolm Bell's book on "Old Pewter."¹ The two mugs, $4\frac{3}{8}$ inches high, with similar scroll handles, are, curiously, by another maker, and they are shaped somewhat like the silver mug by William Simpkins of Boston (1704-1780) shown on Plate XII of the catalogue of the Boston Museum Exhibition of American Church Silver held in 1911. They are stamped "Hall & Cotton." This firm does not figure in Mr. Gale's list of American pewterers,² but that may be simply because he found no record to substantiate the pieces he may have seen with this "touch." Certainly these mugs have every appearance of being of American make. There has been little investigation of the matter and it is probable that this list, which contains only forty-four entries and is the only one we have at present, could be greatly enlarged if any systematic effort were made. It is to be hoped that some one properly equipped for the task will undertake it in the near future, so that there may not continue to be the uncertainty that there is at present in regard to the location of a number of known pewterers, whose names we find on pieces which are in every probability of American make. Such a task would entail a good deal of

¹ Old Pewter. By Malcolm Bell. *Illustrated*, 8vo. No date. Scribners, New York.

² Pewter and the Amateur Collector. By Edward J. Gale. *Illustrated*, 8vo. 1909. Scribners, New York.

research in local history and the vital records of the New England states and New York particularly, but ought to yield gratifying results in the way of information of first-hand importance to the collector.

The three plates reproduced, which are $11\frac{3}{8}$ inches in diameter, and the two small lamps, which are 4 inches high, are again by William Calder. That they are late examples of his work is evident from the fact that the curve on the under side of the plates between the body and the rim show none of the hammer marks of the conscientious early workmanship. The date, 1824, given to Calder in the list previously mentioned is simply that of a city directory containing his name and occupation. It is perhaps more likely than not to stand toward the end of his career as a manufacturer rather than near its beginning, as the production of pewter did not continue long thereafter.

Our two tall lamps, $8\frac{1}{4}$ inches high, show a variation in form from that illustrated in Mr. Gale's book, Plate XXV. They are by the same maker, however, Roswell Gleason of Dorchester, Mass. (1830) and bear his mark. The whale-oil lamp is possibly the only original and at the same time characteristically American object one will find in the way of pewter and no collection is complete that does not include one or more of them.

The tall mug with curved body, rounded bottom and splayed base, 6 inches high, at the left of the flagon in the reproduction, is by John Trask of Boston (1825). Its similarity to the silver of the period is patent. The small mug, $3\frac{1}{4}$ inches high, at the right of the flagon, is also the counterpart of any number of silver mugs of the time. Its interest for us lies in its probable American origin and the mark "Watts & Harton" which, again, is not in the Gale list.





A Spanish Chasuble of the Early Renaissance.
The City Art Museum, St. Louis, Mo.